THE GALLERY

AUGUST 1984 VOLUME 6 Art Gallery of Ontario NUMBER 6

Images of Ontario connect past to present

by David Wistow

An exhibition, illustrating this province's rich tradition in the visual arts during the past 200 years, has been organized by Adult Programs, Education Services, to honour the Bicentennial of Ontario. *Images of Ontario*, on view in Gallery E from August 11 to October 7, provides the visitor with the opportunity to explore the works of such artists as Cornelius Krieghoff, Homer Watson, Lawren Harris, Jack Bush, William Kurelek, Gordon Rayner, and Michael Snow, all of whom responded very differently to their environment.

Do their many images reveal the 'violent duality' of attitude which Margaret Atwood has argued characterizes much of our literature? Is Ontario depicted as a second Eden, offering religious and political freedom and the promise of material wealth, or as a wasteland, cursed with a hostile climate and a vast threatening wilderness? Is this paradise or purgatory? Perhaps a painting such as Tom Thomson's *A Northern Lake* (1912-13) effectively fuses these essentially irreconcilable attitudes, respecting nature's power to both succour and destroy.

To grasp the full significance of the present, *Images of Ontario* turns to the past for its ability to reveal the underlying social, geographic, and cultural fabric of the province, a fabric woven from four vital strands – wilderness, farm, town, and city. Held in a taut, even tense equilibrium, they constitute a fundamental reality in our lives. Few peoples, for example, have been so profoundly influenced by wilderness as the inhabitants of this province. The limitless primeval forest – a monstrous enemy to the early settler – had become by the second half of the 19th century a means of escaping the ugly realities of the urban centres and had become a sanctuary offering artists like the Group of Seven the opportunity to commune with a divine nature.

Christiane Pflug (Canadian, 1936-1972), *With the Black Flag*, 1971; oil on canvas, 137.2 x 142.4 cm. Gift of Dr. Michael Pflug, on loan from the Ontario Heritage Foundation, 1975.

Today the prevalence of 'cottage country' attests to the continuing relevance of these attitudes: it is not just a matter of hiking and camping.

To what extent is the artist's vision conditioned by his own beliefs and training? Why did painters treat this province's broad northland so differently in 1920 than in 1860? Did the visual character of the land itself change radically, or is it rather a combination of artistic influences from abroad, developments in science, literature and philosophy, and technological advancements such as the steamboat and railway that profoundly altered the focus of their imagery?

George Heriot (Canadian, 1759-1839), *Village of Chippawa near the Falls of Niagara*, c. 1801; watercolour on paper, 13.4 x 18.2 cm. Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1983.

Complemented by several audio presentations, *Images of Ontario* examines these issues, and provides the visitor with a challenging and enjoyable gallery experience.

A lecture series (see page 2) and a film program beginning in September will accompany this exhibition of more than 60 paintings, watercolours, drawings, and sculpture drawn primarily from the Permanent Collection.

David Wistow is an Education Officer, Adult Programs.

AGO film series show eclectic approach

The French writer Jean Genet made only one film and when Cathy Jonasson planned a film series on forbidden films in 1980, she included *Un Chant d'Amour*. But after locating a copy in Quebec, she discovered the film would make an unexpected statement on the series' theme. Ontario censors would not allow it to be screened without severe editing and so it could not be shown at all.

A few years earlier, Jonasson, Head of the AGO Audio-Visual Centre, had scheduled a series on the films of Jean Renoir, son of the Impressionist painter Pierre Auguste. Many of Renoir's films are not distributed in Canada, and are difficult to obtain from the US – in this case, red tape threatened to strangle the project. Jonasson travelled to France to research the titles, and even then she returned with only half her anticipated series.

In outstanding programs, the AGO has offered a number of films not easily available and not often shown anywhere. Jonasson, with a Fine Arts degree from the University of Toronto, and a background in Film Semiotics from the Sorbonne, says it is usual to plan a search for 40 films with the expectation of settling for about 15 good ones.

New programs reflect the eclectic approach that is attracting larger and more diverse audiences each year.

In October, the popular Noon-Hour film series presents a French language festival. On Fridays, September through December, a series of films complementing the Bicentennial exhibition, *Images of Ontario*, will explore the environmental and cultural complexion of the province.

From October 11 through 14, a series of powerful films will examine the Third Reich. Later in the month, *Forbidden Films* looks at Czechoslovakian films banned during the period of the 1968 Russian invasion. These films, some never shown before, were chosen with reference to artistic merit, subject matter, and specific problems of censorship. The series is presented in association with the Toronto Arts Group for Human Rights.

The film *Deutschland Bleiche Mutter* to be screened during the Third Reich series.

In November, *Deep Roots Music* presents blues, jazz, and reggae films, including performance, documentary and narrative fiction. Several important reggae films have recently been released, and provide a riveting focus. Much of the material screened will either be new or not easily available.

Looking forward to next spring, Jonasson is hoping to negotiate another Disney series. Last spring's festival was "the most popular we've ever done. It brought us a new family audience that we're eager to maintain."

A short series of Stan Brakhage's experimental films is planned, along with an extensive sampling of Italian and German avant-garde films of the 1970s and '80s, to complement the major exhibition of recent developments in European art.

As the Toronto audience becomes more knowledgeable about film, the content of a series must become more esoteric to interest that audience. Cathy Jonasson views this programming factor not as a problem but a challenge. About the maneuvering to secure uncommon films, she says: "The harder it is the more gratifying it is to get really good material."

EVENTS

Exhibitions

Hockney Paints the Stage
Sam and Ayala Zacks Wing
through August 12
The first comprehensive presentation of David Hockney's designs for operatic productions in North America and England. Featured are designs for the Glyndebourne Festival productions: *The Rake's Progress*, *The Magic Flute*; and the Metropolitan Opera's productions of *The French Triple Bill* and *The Stravinsky Triple Bill*. Organized by the Walker Art Center, Minneapolis in November 1983. Major funding was provided by Honeywell Inc. Additional support from the National Endowment for the Arts. The Toronto presentation sponsored by Midland Bank Canada.

Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle
Gallery of Contemporary Art
through August 12
Leonardo da Vinci's mural of the *Last Supper* is the subject of this scholarly exhibition, which features rare preparatory drawings from the collection of Her Majesty Queen Elizabeth II. Presented by Olivetti Canada Limited.

Images of Ontario
Gallery E
August 11 through October 7
In celebration of the Bicentennial, Adult Programs, Education Services, has prepared a collection of art works produced in this province from the late 18th century to the present day. Focussing on four social/geographical elements of Ontario – wilderness, farm, town, and city – and tracing 200 years in history through paintings, books, watercolours, and sculpture drawn mainly from the Permanent Collection. Artists include Robert Whale, Homer Watson, David Milne, Thomson and the Group of Seven, Albert Franck, Michael Snow, and William Kurelek.

Rediscovery: Canadian Women Photographers 1841–1941
Margaret Eaton Gallery
August 25 through October 7
Works by Canadian women photographers from 1841 to 1941. Vintage prints, modern prints from the original negatives, and high quality copy prints are among the 30 photographs. Organized and circulated by the London Regional Art Gallery.

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie
Walter Trier Gallery
through September 16
Artist Charles Pachter and poet Margaret Atwood, longtime friends and frequent collaborators on handmade books, have created *The Journals of Susanna Moodie*, Atwood's epic poem, in a boxed portfolio of hand-pulled serigraphs.

The poetry cycle is in three sections of nine poems, based on Mrs. Moodie's celebrated Canadian historical work, *Roughing it in the Bush*, first published in London in 1853.

Each section of the poem is printed on a different colour of handmade paper: ecru, white, and grey. The cycle can be interpreted to be as much about Canada as about one person's literal and figurative journey: Pachter's strong yet sensitive imagery reflects his sense of the poet's vision and the literal reading of the poem.

David Hockney (British, 1937–), *Ravel's Garden*, ©David Hockney. Set installed for the exhibition *Hockney Paints the Stage* at the AGO through August 12.

George Bottini: Painter of Montmartre
Margaret Eaton Gallery
through August 19
A selection of about 70 watercolours, oils, gouaches, prints, drawings, and illustrated books by George Bottini (1874-1907), a contemporary of Toulouse-Lautrec. Bottini's work, like Lautrec's, records life in the *demi-monde* of Montmartre at the turn of the century. Organized by the Miami University Art Museum, Oxford, Ohio.

Francis Silver 1841–1920
Gallery E
through August 5
An exhibition of paintings and murals by Nova Scotia folk artist Francis Silver. Depicting the social, political, and economic times of the turn of the century, with subject matter ranging from biblical themes and depictions of local farm life and shipbuilding industry to satirical comments on Reciprocity and other political issues. Organized and circulated by the Art Gallery of Nova Scotia, Halifax.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by the AGO's Extension Services during the month of August 1984. Dates are subject to change.

Christopher Broadhurst: Paintings
Temiskaming Art Gallery, Haileybury
August 13–September 3

Oscar Cahén
Art Gallery of Windsor
through August 12

The Clichés-Verre of the Barbizon School
Chatham Cultural Centre
August 3–27

Alex Colville: A Retrospective
Vancouver Art Gallery
through August 5

Daumier and 'La Caricature'
Thunder Bay National Exhibition Centre and Centre for Indian Art
through August 19

Eden Revisited: Graphic Works by German Romantic Artists
London Regional Art Gallery
through August 19

Simon Harwood: Still Life in Relief
Atikokan Centennial Museum
through August 26/84

Spirits and Transformation
Belleville Public Library and Art Gallery
August 2–25

W. J. Wood: Paintings and Graphics
Art Gallery of Peterborough
August 3–28

"Artists With Their Work" Programs

Renee Van Halm, Susan Schelle, and An Whitlock: Group Outdoor Sculpture Exhibition
Laurentian University Museum and Arts Centre, Sudbury
through September 3

Tom Benner: Installation
White Water Gallery, North Bay
August 3–25

Correction

In the article "The Year in Review 1983-1984" (June/July issue), we reported a 14 per cent gain over last year's attendance in the Education Division's School Visit program, with more than 27,000 students. That figure should have been *41,000* students.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during August:

Tuesday and Thursday at 2:00 pm
Thursday at 7:30 pm
Saturday at 2:00 pm* and 3:00 pm
Sunday at 1:00 pm, 2:00 pm, and 3:00 pm

* On the last Saturday of each month, this talk will be 'signed' for the hearing impaired.

For group tours contact the Education Scheduling Office, ext. 200 or 202.

Lectures

Images of Ontario
The Jackman Hall
This special lecture series has been organized in conjunction with the exhibition *Images of Ontario* (see p. 1) and offers speakers with diverse backgrounds to provide new insights into issues raised by the exhibition.

The City: Man's Alter Ego
Wednesday, September 5, 8:00 pm
Eberhard Zeidler, Architect, Toronto

A Romantic View of Small-Town Ontario
Wednesday, September 12, 8:00 pm
Douglas Richardson, Architectural Historian, University of Toronto

Images of Rural Ontario
Wednesday, September 19, 8:00 pm
David McFadden, Poet and Novelist, Toronto

The Painted Wilderness
Wednesday, October 3, 8:00 pm
Gordon Rayner, Artist, Toronto

Tickets for series:
$6 Members, Seniors, Students; $10 Non-Members.
Available in advance at the Information Desk. Single tickets, if available, will be sold on the day of the lecture. Prices include admission to the Gallery: $2 Members, Seniors, Students; $3 Non-Members.

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Activity Centre

Advanced Studies in Visual Arts 1984-85
September 22, 1984–June 1, 1985
Applications by secondary school students are invited for adjudication for entrance to the 1984–85 program year. Students must submit slides of 12 examples of original work for the Studio Program. Up to five original papers on a particular aspect of art history or an analysis of a major work, or original poetry or prose may be presented for application to the Art History/Criticism Program. All students must submit letters of recommendation from their art teachers, with a brief statement (250 words) by the applicant explaining their interest in the course and a description of previous art-related experiences. Thirty classes are held Saturdays, from September 22, 1984 to June 1, 1985, 9:00 am to 1:00 pm. Tuition: $150 Gallery Members, $175 Non-Members.

Senior School
September 26–November 29
Studio art courses for adults taught by professional artists are available to the novice and the more experienced student. Courses are offered on Wednesday and Thursday evenings from 7-10 pm and include drawing fundamentals, life drawing, printmaking, watercolour as well as beginning and advanced painting. Registration accepted by mail or in person, and confirmed on receipt of payment. Early registration recommended due to limited class size. Tuition: $110 for Gallery members; $135 for Non-Members for ten three-hour classes. $10 studio fee for printmaking classes. Cheques may be post-dated to September 26. No refunds after first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for further information.

Gallery School Animation Studio
September 16, 1984–June 9, 1985
First year begins with the principles of the zoetrope and flip book animation and continues with instruction in the use of super-8 cameras, lighting, editing, and sound equipment for the production of animated film. Students will graduate to more advanced levels using 16mm film, computer-generated film, and techniques in spherical animation. Students aged 8-10 attend classes on Sundays, September 16, 1984 to June 9, 1985, from 9-12 am. Students aged 11-13 attend classes on Sundays from 1-4 pm. Students aged 14-18 attend classes on Saturdays, September 22, 1984 to June 1, 1985 from 9-12 am. Students register for the 30-week program on Saturday, September 8, 1984, from 9-12 am in the Activity Centre. Tuition is $200 for Gallery Members; $250 for Non-Members. Registration must be in person and will not be accepted by mail or telephone. Refunds will be made up to five business days after the first class. Early attendance for registration advised. Faculty and course offerings may be subject to change and classes may be cancelled on insufficient registration.

Junior Gallery School
September 18, 1984–May 30, 1985
This 30-week program in drawing, painting, printmaking, and sculpture is for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first-come basis. Classes are divided into three age groups: 8-10, 11-13, and 14-18, with a limit of 45 students per group, divided into three classes of 15 each. Classes begin September 18, 1984 and are held between the hours of 4:00-6:00 pm. Ages 8-10 attend on Tuesdays, ages 11-13 attend on Wednesdays or Thursdays, and ages 14-18 attend on Thursdays. Students work ten weeks each with

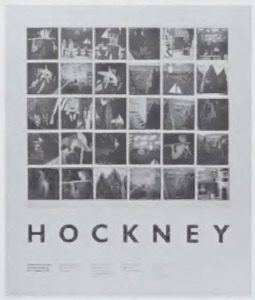
a sculptor, painter, and printmaker and use professional materials, equipment, and facilities. Handicapped students accommodated on a limited basis. Tuition is $150 for Gallery Members and $175 for Non-Members. Registration in the Activity Centre from 9:00 am to noon on Saturday, September 8, 1984. Registration must be in person and will not be accepted by mail or telephone. No refunds after the first week of classes. Early attendance for registration advised. Faculty and course offerings may be subject to change and classes may be cancelled on insufficient registration.

Hands On

Hands On
through August 31, 1984
The Hands On summer theme is "The Stage," featuring such activities as puppet-making, video, and costumes. Open 11:00 am to 4:00 pm, Tuesdays to Saturdays. Children aged 4-12 are welcome with an adult. Free tickets for hourly sessions are available at the Information Desk. For information call 977-0414, ext. 213.

Shops and Services

The Reproduction Shop



Special edition David Hockney poster available only at The Reproduction Shop at $40. New arrivals in posters and reproductions add *élan* to your home decorating. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop
A selection of superb designer jewellery by Canadian and international artists. Gifts for business includes speakers' gifts, volume convention items, custom designs for special company presentations. A project of the Volunteer Committee.

Art Cart
Will re-open in September. A project of the Junior Committee.

Edward P. Taylor Audio-Visual Centre
Slides, videotapes, and media kits relevant to art history available for loan or used in the Centre. A free catalogue lists material available for loan. For use of video facilities, an appointment is advised (ext. 258).

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. A charming summer terrace open for lunch or dinner. Fully licensed. Reservations accepted.

The Coffee Shop
A pleasant stop on your AGO tour, for a snack or a cup of gourmet coffee.

The Book Shop
Students are advised to shop early for course text books. Professors of art courses in Toronto universities have been asked to supply The Book Shop with requisite titles. We will also take special orders for a minimum deposit of $5.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office by following the instructions on page 4.
A Member may buy up to four tickets.

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, and an informal get-together with fellow Members and the tour guide in the licensed Members' Lounge. No reservations necessary. For topic call the Information Desk on the day of the tour.

Art in the Morning
Join us for coffee at 9:30 am in the Members' Lounge. Tour at 10:00 am. Tickets $3 required *in advance.*

Toronto Painting '84
Wednesday, September 19
Tour an exhibition of the work of 32 Toronto artists in the Gallery of Contemporary Art.

Eighteenth-Century English Painting
Wednesday, October 17
Tour a selection of 18th-century English paintings from the Gallery's Permanent Collection with Francis Broun.

Sunday Start with Art

Join us monthly for juice, coffee, and croissants at 11:15 am in the Members' Lounge followed by a tour at noon. Tickets $4 required *in advance.*

Images of Ontario
Sunday, August 19
Trace the development of Ontario's social and geographic fabric through art.

Baroque in Italy
Sunday, September 23
A tour of paintings from the Gallery's Permanent Collection of Italian Baroque art.

Toronto Painting '84
Sunday, October 14
An exhibition of contemporary Toronto artists' works.

Special Evenings for Members
Join us for a tour at 6:00 pm and dinner in The Restaurant at 7:15 pm. Tickets are $20 including tax and gratuity, and are required *in advance.* If a special diet is required, inform the Volunteer Office when ordering tickets.

The Age of Elegance
Wednesday, August 15
Enjoy a tour of our masterpieces, *The Age of Elegance: France in the 18th Century,* followed by dinner.

The Italian Collection
Wednesday, September 19
Tour our collection with Corey Keeble, Associate Curator of the European Collection at the ROM, followed by dinner in The Restaurant.

A Project of the Volunteer Committee.

Art Tours

Brochures for the following art tours available on request from the Volunteer Office:

Impressions of France: An Autumn Journey
September 12-25

A grand tour of Impressionist and 20th-century art and the landscape in which it was created. Travel to Monet's Giverny and van Gogh's Arles. Visit museums, chapels, and studios that exhibit works by Chagall, Matisse, Cézanne, and Picasso. The finest accommodation and cuisine will be available.

Japan
October 19 – November 5
Sold out.

Looking Ahead . . .
Chicago, Barcelona and Madrid in Spring of 1985; Italy in Fall of 1985, and New Mexico in Fall of 1985.

A Project of the Volunteer Committee.

Members' Services

The Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

The Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals.

Art Rental Service
Reflecting Toronto's art scene, this extensive selection of paintings, prints, photographs, and sculptures changes frequently. Rent or purchase. Project of the Volunteer Committee.

The Grange

Entrance to The Grange is through the Art Gallery of Ontario. Until Thanksgiving, visitors may enter through the front door of The Grange.

Adult tours may be arranged by calling The Grange Office at 977-0414, ext. 237. School tours are arranged by contacting the Education Scheduling Office, ext. 200.

Exhibitions
The Art Museum in The Grange 1910-1918 in the Music Room until September 16.

Wanted: Volunteers to spend four hours a *weekend* in the 19th century. Please call 977-0414, ext. 237. A Project of the Volunteer Committee.

AGO presented with a Picasso

An early Picasso painting, once in the collection of the Gertrude Stein family in Paris, is an important gift to the AGO's Collection from Margaret Dunlap Crang of Toronto. *La Soupe*, 1902, unquestionably one of Picasso's least sentimental and yet most evocative portraits of poverty, will be on permanent display.

The Blue Period paintings, from which *La Soupe* emerged, depicted squalor, poverty, loneliness and hunger in the pitiful outcasts of society: harlots, beggars, and peasants, often huddled in a corner trying to keep warm, as in the AGO's *Crouching Woman*, also painted in Barcelona in 1902. Classified by the dominance of blue in both figures and setting, these paintings seemed to reflect much in the artist's life from 1901 to mid-1904. As Apollinaire, art critic and friend to Picasso, wrote: "For a year Picasso lived this type of painting, blue as the humid depths of an abyss full of pity.

The mother and child theme was a recurrent subject in Picasso's art during these years, and indeed throughout his life. In *La Soupe*, a woman, head bowed, is about to place a bowl of soup into the upraised hands of a child.

Alan Wilkinson, Curator of Contemporary Sculpture at the AGO, writes of *La Soupe*: "The simplicity of their dress gives the two figures a timeless quality. The sculptural modelling of the woman's robe may have been inspired by Gothic sculpture, while her elongated figure may derive from the Mannerist distortions in the paintings of El Greco, whose work Picasso greatly admired.

"In contrast to the still, solid stance of the woman, her feet firmly planted on the floor, is the light, almost dance-like movement of the young girl as she leans forward balancing on the toes of her left foot to receive the bowl of soup. The woman's eyes are closed, her expression one of resignation. The face of the child, her eyes open, has an air of expectancy. The austere geometry of the empty room, on which this almost ritualistic offering takes place, isolates the scene from any contemporary context."

By mid-1904 Picasso had painted the last of his Blue Period pictures. He fell in love with Fernande Olivier, the woman who became his mistress for the next seven years. A critic, writing in 1905, saw the lighter tonalities and shift in subject matter of the new Rose Period as "a radiant transformation of his talent."

Dr. Wilkinson notes that few works better exemplify this observation than the AGO's delicate and serene painting of Fernande, *Nude with Clasped Hands* of 1905-06. The Gallery is fortunate to have in the collection three superb works by the most influential and prolific artist of the 20th century.

Pablo Picasso (Spanish, 1881-1973), *La Soupe*, 1902; oil on canvas, 38.5 x 46.0 cm. Gift of Margaret Dunlap Crang, 1983.

Gallery Hopping

An Autumn Day in Port Hope
Tuesday, September 25
Watch acclaimed artist David Blackwood at work in his studio, then tour his Colonial Revival house with its superb collection of art and artifacts. Luncheon in the 1860s' home of Marie Dressler will be followed by a visit to the magnificently restored ballroom of Cobourg's Victoria Hall and the Art Gallery of Northumberland's special Fall installation.

Bus will leave the St. Clair subway station (Pleasant Blvd. entrance) at 8:45 am, returning by approximately 4:30 pm. Tickets: $30. Order from the Volunteer Office by following instructions below. Members may purchase up to 4 tickets.

A Project of the Volunteer Committee.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50; FREE on Thursdays. Students, full-time with cards: $1.50.
Members, accompanied children under 12: FREE
Thursdays, 5:30–9:00 pm: FREE to everyone.

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible). Visa and MasterCard accepted.

Gallery Shops
The Book Shop and The Reproduction Shop are open daily 10:30 am–5:30 pm; Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm (summer hours).

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

The Restaurant
Luncheon served daily from 11:30 am. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am–5:00 pm. Closed Monday.

The Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West, Toronto, Ontario M5T 1G4 (416) 977-0414.

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the *department specified* in Events' listing.

Specify date, name of event, date, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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10854 Toronto

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